

Sets in Order

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The Magazine of **SQUARE DANCING**

Sets in Order

VOL. III NO. 8

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AS I SEE IT

By Bob Osgood

Now that Asilomar is over, for 1951, at least, it's fun to look back just a little way and see what tremendous things have been happening in square dancing during the last couple of years.

It was exactly one year ago I watched 15,000 square dancers in action all at once. It was fun to think that folks should come from all over to square dance, but the big thing was that there was a type of activity where this great crowd could gather and as participants rather than spectators, take part in an activity so filled with pleasure, so demonstrative of democracy, and so filled with downright simple pleasure. That was one thing.

This last month I saw something else. Two hundred square dancers from 18 states and Canada, living and working together for five days, proved once again that square dancing can be fun.

I am more convinced than ever that square dancers are the same everywhere—the swellest, most terrific people in the world. Just go visit a dance out-of-town. Look at the face of a square dancer you have never seen before. You have the feeling you have known him always. I guess it is because there is just no such thing as a stranger in this hobby of ours.

This traveling and meeting square dancers across the country or having them drop in on us here at "Sets in Order" Headquarters so that our "crew" can say "Howdy" is becoming a real adventure in living — I wouldn't trade it for the world!

I'll be seeing some of you this month in Lawton, Oklahoma. It will be the 11th of August, the 50th Anniversary Square Dance in that city. In Colorado Springs, it will be reunion time again at the August class with "Pappy" & Mrs. Shaw. I hope we'll see you.

Yours for good square dancing,

Bob Osgood

Sets in Order INSTITUTE at



"EVERYBODY D-A-A-ANCE!"

IT COULD have been the cool weather—the good food—the time of year. Anyway, they all seemed to combine with the course itself to make the 192 participants at Sets in Order's first Summer Institute at Asilomar, California, agree upon one thing — the whole week was a terrific and memorable one!

"The friendliest group of people we ever saw;" "How did you ever get so many fine leaders?" "This was the most fun and most profitable week in our life—yes, even including our honeymoon!" These were just a few of the comments overheard Monday morning, July 2, as the first Institute closed its doors after five days of concentrated dancing, learning and fun.

"Here was truly a successful experiment in 'Democracy in Action'," said an attorney from Northern California. "I always thought of square dancing as being fun, but I never knew you could live, eat, sleep, dance, sight-see, laugh and play with the same group of square dancers from nine in the morning 'til eleven at night for that length of time, and get to enjoy them more each day!"





There was no miracle about Asilomar. But for those who attended, it was an unforgettable experience. A balanced diet of square and round dancing, fun, calling and styling was presented by such leaders as Ray Smith, the long, tall guy from Dallas, Texas, whose "Everybody daaaaance" became a by-word; Fenton "Jonesy" Jones, of Glendale, California, who emphasized square dancing for fun; Ralph Maxhimer and Dale Garrett of the San Fernando Valley who specialized in smooth techniques. A surprise addition to the faculty, Terry Golden of Yucaipa, brought with him the humor and pathos of American folk singing, a new enjoyment for the majority of square dancers attending the Institute.



ON THE COVER

Dancing on the dunes could be the title of this August cover. Our cover crew this month included Louie and Ovie Lutz of Laramie, Wyoming, and Joy Prentice and Lex Templin of Spokane, Washington, members of the first Sets in Order ASILOMAR Institute, held last month near Monterey, California.





Institute Director and Editor of Sets in Order, Bob Osgood, together with his staff; Jay Orem, Merle Coleman, Helen Orem, Eunice Reithard, Joe Fadler and Arnie Kronenberger, gave the impression that they were having as good a time as the participants and, in truth, they were.

On these pages are a few keyhole glimpses of this first Summer Institute. No pictures, however, could tell memories of Crocker Dining Hall on crisp mornings, with a fire blazing in the huge fireplace; the way the Administration Building shook when the class bell was rung; a hundred and thirty hungry after-dance square dancers piling into the "Creamery" in Monterey, a cafe which normally serves thirty, and making their own artistic sundaes and hamburgers; to say nothing of the interest and eagerness which each individual participant brought by his presence at the Institute; and the friendships that were indissolubly formed among those wonderful folks.

For those of you who have asked and keep asking—yes, there will be another Asilomar Institute in 1952!





"VAN" VAN DER WALKER

This colorful San Diego caller is one who always has just as much fun as his dancers. Calling to and teaching some five hundred dancers a week keeps Van busy, the way he likes to be. His "Spin Dizzy" was introduced at Asilomar and received with much interest at the Callers' Workshop. We print it herewith for your dancing fun.

SPIN DIZZY

Originated by Van Van der Walker of San Diego and presented at Asilomar Institute

Eight to the center and you rear right back

Face your honey and you box the gnat

Dancers move to center of ring and back to place. Partners face, join R hands, ladies do left face turn under partners' arms, changing places with them.

Then allemande left and don't be slow

Back to your honey for a do-sa-do

Allemande left is with original corners. Partners return to each other, passing right shoulders in a do-sa-do.

Step right up and whirl your girl

Promenade, start around the world

Partners swing and start promenade.

The girls roll across to a right hand star

Gents keep going the way you are

Ladies do a left shoulder whirl across in front of partners to a RH star in center of set. Men keep going CCW around the set.

Go twice around but not too far

Meet that gent like an allemande thar

Men pass partners once and the second time around, ladies hook L elbows with partners L.

Back up girls in a right hand star

Girls swing out, gents star in

Ladies reverse direction of star, backing up, then back out and gents walk in to form a right hand star, dropping ladies on outside of set.

A right-hand star three quarters around

And turn that girl with a left hand 'round

Men star by right in center of set around to original right-hand ladies and turn them with a left hand around.

A once and a half and now you're gone

To a wagon wheel spin but you travel on

Men meet original opposite ladies with right fore-arm grip and spin them as in wagon wheel but leave them there.

On to the next for a pretty promenade

You walk right along with a brand new maid

Men walk to the next ladies, their original corners, and pick them up for the promenade.

Repeat from "Girls roll across to a right-hand star." Three repeats give original partner back.

You can insert an allemande break after the second change.

Music: Any good hoedown, not too fast.

Frank and Carolyn Hamilton, of Pasadena, are known particularly for their smoothness in round dancing, and for their teaching techniques. Frank has also taken an old tune from the "twenties," written an accompanying call which has lightness and ease. His "Yes, Sir, That's My Baby" gained favor when presented at Asilomar.



YES, SIR, THAT'S MY BABY

Original patter by Frank Hamilton, Pasadena, California

Music: Windsor 7110 — without calls (The Steamboat—Robert E. Lee on reverse)
 Windsor 7410 — with calls by SKEE of Seattle
 Suggested Key: C. Tempo: 136 is good.

INTRO.

All join hands and make a ring, Circle left like everything
 Circle left—go *all* the way around. Sashay round that left-hand girl
 Go back home — swing and whirl. Yes, sir, swing your baby now.
 Allemande left with the old left hand. Partners right, a right & left grand
 Hand over hand, go 'round that ring
 Promenade that Leaping Lena, she's the girl from Pasadena
 (or — Promenade your little Mary, take her home if she's contrary)
 Swing her, boys, she's your baby now.

FIG. 1.

First and third to the right lead out
 Right and left through, then turn about
 Right and left back with your baby now
 Two little ladies chain across. Chain right back to the guy that's boss
 Chain 'em home 'cause that's your baby now
 (or — Chain 'em home and swing 'em once around)
 Four ladies chain — grand chain — To the opposite man — what a man!
 Turn 'em boys, chain 'em home again.
 Sashay corners, don't be late. Go back home and swing your Kate
 (or — All around that corner lady, go back home and swing your baby)
 Swing her, boys, 'cause she's your baby now. (Go right into Fig. 2)

FIG. 2.

First and third to the right lead out. Circle HALF then *trade* about
 Swing the other fellow's honey now.
 Trade right back and swing your Suzie. Swing her home, you can't be choosy
 Swing, and swing, and swing your baby now.
 Allemande left, etc., as above

REPEAT BOTH FIG. 1 and 2 for second and fourth couples down to "Allem. Left"

CLOSER

It's allemande left and allemande Thar
 A right and left and you make a star
 Let that star thru the heavens whirl
 Right and left to the second little girl
 Star again with that new baby now.

Shoot that star, *don't* promenade
 Go hand over hand with each little maid
 Grand right and left around the ring you go
 Promenade to your home place
 Swing that girl in fond embrace
 Swing, boys, that's your baby now!!
 Yes, sir, that's your baby now!! (As music runs up 4 bar tag)



For Your SQUARE DANCE CLUB

DOES your club have "slack" periods, when interest seems to wane, when it's hard to get the folks out to dance? Some clubs have hit this snag and one club in particular, the Paws and Taws Club of Wilmington, California, found a method which involved hard work but was completely successful. Harvard Hicks, caller for this group, passes on his ideas in the hope they may help some other groups whose members have wandered away until their membership has approached the "lower" desirable limit.

When this happened to Paws and Taws, two solutions seemed evident; (1) invite as members intermediate and advanced dancers who already had the basic fundamentals, or (2) the hard way, accept for membership people who would blend nicely with the group but were either beginning or completely inexperienced square dancers. In the sincere belief that the second method would be better for the club and for square dancing in general, they chose the latter, even though it meant a lot of hard work.

Space for teaching and the ultimate size of the club dictated the number enrolled.

Point 1. They found that when the invitation was presented properly there were still many people eager to learn and willing to spend the time and effort. 100% stayed with the group until the end of the basic teaching!

Point 2. Fundamentals were stressed from beginning to end. As a result, given a simple walk-thru, the group will try anything, do a good job, and have fun.

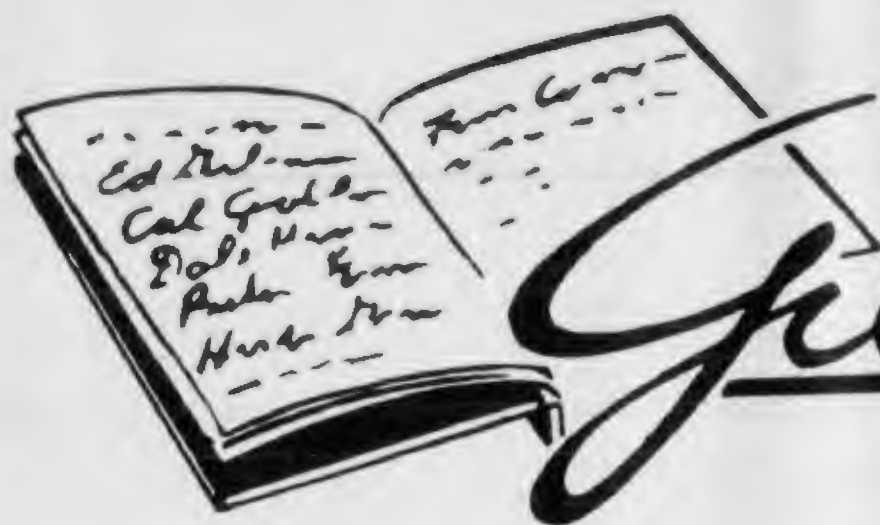
Point 3. The problem of introducing the beginning group to the old hands and avoiding cliques was a tough one. A special party provided the answer. Since the Paws and Taws traditionally hold a Pot Luck Dinner on the fifth Friday, the beginner's

class was timed to end just before Friday, March 30th. The hall was decorated in western motif by Ray Stalmack; table decorations and the spaghetti dinner were under the direction of Faye Smith, with Barbara Mayse and Florence Shaw. Individual place cards broke up cliques and later served as identification tags. After an address of welcome by the club's president, Al Mills, Caller Hicks presented the Graduation Diplomas and Official Invitations to each new couple.

Point 4. Wrapped in parchment and tied with pink ribbon, the presentation and Diplomas themselves created so much interest and favorable comment that the committee, who had to do their own art work and assemble the Diplomas, felt there might be a reasonable sale for "stock" diplomas which might provide space for club insignia, etc.

Point 5. The new class made the pleasant gesture of presenting their teacher with a Gift Order for records in gratitude for his "interest, individual attention, and eternal patience."

Point 6. To sum it all up, Hicks, who maintains that he is in square dancing for fun and he tries to teach fun dancing, believes the Paws and Taws hit the jackpot on how (a) to keep square dancing growing; (b) to consolidate beginners with intermediate dancers; (c) create a feeling of good fellowship and understanding; and (d) above all, have fun. Imagination and work and a caller willing to provide teaching, are necessary. The results have proven the method.



MEET OUR

Guest Caller

Paul and Margaret Phillips, of Oklahoma City, were first exposed to square dancing when they moved into a new neighborhood and heard "hog calling and corny music" coming from their neighbor's. Somewhat to their horror, they were invited, a few days later, to a chili supper and square dance at said home. They accepted, to be nice, and the rest is history. This was clear back in 1941, the Phillipses have danced two or three times a week ever since, and figure that totals to about 1500 square dances! Paul started calling in 1943 when his predecessor had his teeth out and was forced to quit. He helped to organize the State Federation of Square Dance Clubs, and served as program chairman on the first four Annual Festivals.

Paul has achieved a national reputation with some excellent singing calls he originally wrote for his own clubs and which were picked up by other callers and passed around as such good things are. Among these are, "You Call Everybody Darling," and "Old-Fashioned Girl." Paul's word to new callers, "Don't forget that square dancing is all for fun and fun for all. Keep 'em smiling. Don't take it too seriously — keep your dancers at ease—and never get mad!"



PAUL PHILLIPS

SHU FLY SWING

This break, of unknown origin, is lots of fun and a great favorite with Paul Phillips' groups.

First couple balance and swing
Lead right out with a Shu Fly Swing
And Shu Fly Swing 'em 'round the ring.

No. 1 couple balance and swing one time around, continue the swing while man changes hands to a right forearm hold—left hand behind partner's waist, and sends her directly to Gent No. 2. Gent No. 2 turns her once as in a ladies' chain. Gent No. 1 picks her up with his right forearm, his left behind her waist. No. 1 Gent has progressed to a spot directly in front of No. 2 lady. No. 1 Gent then swings No. 1 lady directly to Gent No. 3, etc.

Second couple balance and swing, etc.

The above call comes as soon as No. 2 Gent has delivered No. 1 lady back to her partner—so everyone is busy. Each couple starts and follows closely on the heels of the preceding couple. When home, each couple balances to place. When No. 4 is home, everybody swings.

A bit about your SQUARE DANCE

MAGAZINE

Sets in Order

"YOU know, Sets in Order is the doggondest magazine we have ever seen! You folks have had plenty of opportunity to run general advertising for oil companies, breweries, vitamin manufacturers, etc., and yet you run advertising only when it is directly tied in with square dancing. The most valuable pages in any magazine are the first pages inside the front and back cover, and yet you refuse to run anything but editorial material in the first half of each issue, and your back page features a cartoon. What's the matter? Are you guys crazy?"

It was an advertising man, with some thirty years' experience in the business, who was doing the talking. Here was a great opportunity that he saw wasted.

Others, too, have, perhaps wondered about this same thing. To those of us on the Sets in Order editorial staff, square dancing is certainly more than a business. It furnishes greater fun and social pleasure than we ever thought possible. In square dancing we have witnessed miracles, seen smiles come to faces and laughter injected into bodies so folks once again could realize how much joy was in the world. We've watched the blind dancing, we've seen square dancers in wheel chairs, we've seen crowds of over 15,000 dancing at one time — and enjoying it. This, we've said to ourselves, is really important. Other folks must hear about it. All of us being square dancers, ourselves, we decided in Sets in Order to have a publication written by square dancers for square dancers and for the general enjoyment of all.

Our editor, Bob Osgood, majored in journalism in college, was president of the Southern California Industrial Editors Ass'n. and has won several journalism prizes. He is also a square dance caller.

Our assistant editor, Helen Orem, has written for magazines for many years. Publicity work is quite familiar to her, and she has square danced for the last five years.

The business manager, Jay Orem, a graduate of the University of Southern California, is well versed in the business mechanics of publishing, and is also past-president of one of Southern California's oldest square dance clubs.

The list goes on. Of the eleven who work for Sets in Order, all are square dancers, first.

News appearing in Sets in Order is first cleared thru both the assistant editor and the editor. Dates are checked. Stories that seem to be of the greatest interest to the greatest number of people are the stories that finally get into the pages of the magazine. Unfortunately, there isn't room to tell of every Christmas party, every anniversary, every Jamboree, but thanks to the most wonderful group of unofficial correspondents thruout the country, Sets in Order does try to keep square dancers everywhere informed of the unusual, the big events, the inspired ideas for keeping the activity going, and the events that will fashion dancing history as well as square dancing fun.

Sure, there have been mistakes in the dances appearing in Sets in Order. The staff tries its best to screen every call and the instructions for every round dance. But—have you ever tried to chase down the author of a particular call, when all you know is that Sam Smith heard it called in Phoenix, Arizona, by a caller who came from East Lansing, Michigan, who picked it up while in Orlando, Florida, from a caller who came from El Paso? You see what we mean.

We'll continue to give you the best and most danceable of the calls and rounds that

come out. We'll also continue to give you the most complete coverage possible on the national square dancing picture. If you learn a little, get an idea or a laugh as you browse thru the pages of Sets in Order, our work becomes light with your fun!

And incidentally, if you want to know about deadlines, the copy for each issue of Sets in Order goes to the typesetter on the 8th of the month previous to date of publication. Sets in Order doesn't pay for pictures or stories, but it gladly reprints the ones

that carry some special idea or message that will bring square dancing fun and enjoyment to more people everywhere.

If your square dancing fun has been helped by Sets in Order, you can pass this fun on to others by seeing that they become aware of the contents and services which Sets in Order provides. One sure way of seeing to it that Sets in Order continues for a long time is to be one of the hundreds who talk it up and make it known to the dancers throughout the country.



edited by Ginger Osgood

ONE OF THE phenomena of the square dancing trend is the appearance of a great many new round dances.

Some of today's harvest of rounds will probably never gain recognition, but there are others so delightful and pleasing in their sequences that they bear the earmarks of solid favorites that will last for some time.

Perhaps the biggest mark of success for a new round is the introduction in its pattern of some different type of step or sequence of steps that, when fitted to the particular music, help dancers to become more adept and to enjoy dancing for what it is.

Of the vast collection of new rounds proposed during the last year or so, twenty-four have stood out as "top favorites." These two dozen have been combined into a delightful volume titled "Today's Round Dances," and edited by Ginger Osgood, one of the editors of "Dancin' a Round," and a round dance enthusiast of long standing.

The round dances selected include many that are simple and many more complicated. In this book they are presented along with the suggested music and explanations of each step, entirely simplified in a new way of presentation. Here are the names of the round dances in this new volume: Alice Blue Gown, Alice Blue Gown Pro-

TODAY'S ROUND DANCES

gressive Waltz, All American Promenade, Beautiful Ohio, Blue Pacific Waltz, Broken Down Merry-go-round, Chicken Reel, Capistrano Waltz, Dennis Waltz, Down the Lane, Goodnight Irene, Irish Waltz, Me and My Shadow, Mocking Bird Waltz, Music Box Waltz, Nola, Rainy Day Refrain, Stumbling, Swanee River, Sweetheart Waltz, Tea for Two, Third Man Theme, Tennessee Waltz (Horn and Lee), Tennessee Waltz (Maxhimer).

In addition to the dances listed is a complete glossary of terms and illustrations of dance positions as illustrated by Nedra.

Below: Special punctuation makes Round Dancing easy when following this new and simplified volume.

BLUE PACIFIC WALTZ

by Henry "Buzz" Glass of Oakland, California

Music: "Over the Waves," Arbor FOG 1001, 4 meas. intro. $\frac{3}{4}$ tempo.

Formation: Open dance position facing LOD, joined hands extended backward. Directions for gent, lady does counterpart.

Measure	Pattern
Intro.	Balance Forward; Balance Back; Forward; Back; Swinging joined hands forward and back, balance forward L (ct. 1, hold 2, 3), balance back R (ct. 1, hold 2, 3). Repeat.
1	Step, Swing, — ; Swinging joined hands forward, turn slightly away from partner and step L, swing R across L (ct. 1, 2, hold).
2	Turn, Turn, — ; Swinging joined hands back and releasing, change places with 1 full turn in 2 steps (gent R face, lady L face): make $\frac{1}{2}$ turn R face on R (ct. 1), step L to complete turn (ct. 2) end still facing LOD (Lady).
3-4	Step, Swing, — ; Repeat.

FOR THE LOVE OF MIKE

A NON-TECHNICAL GLIMPSE AT A

CLARITY, as one of the basic requirements of square dance calling when thought of in terms of articulation, represents the success or failure of a particular caller or dance. While failure to meet the callers' commands may in reality be the fault of the dancers in not knowing the fundamentals, more often than not either clarity or articulation are missing, and an otherwise good sound system is blamed for the trouble.

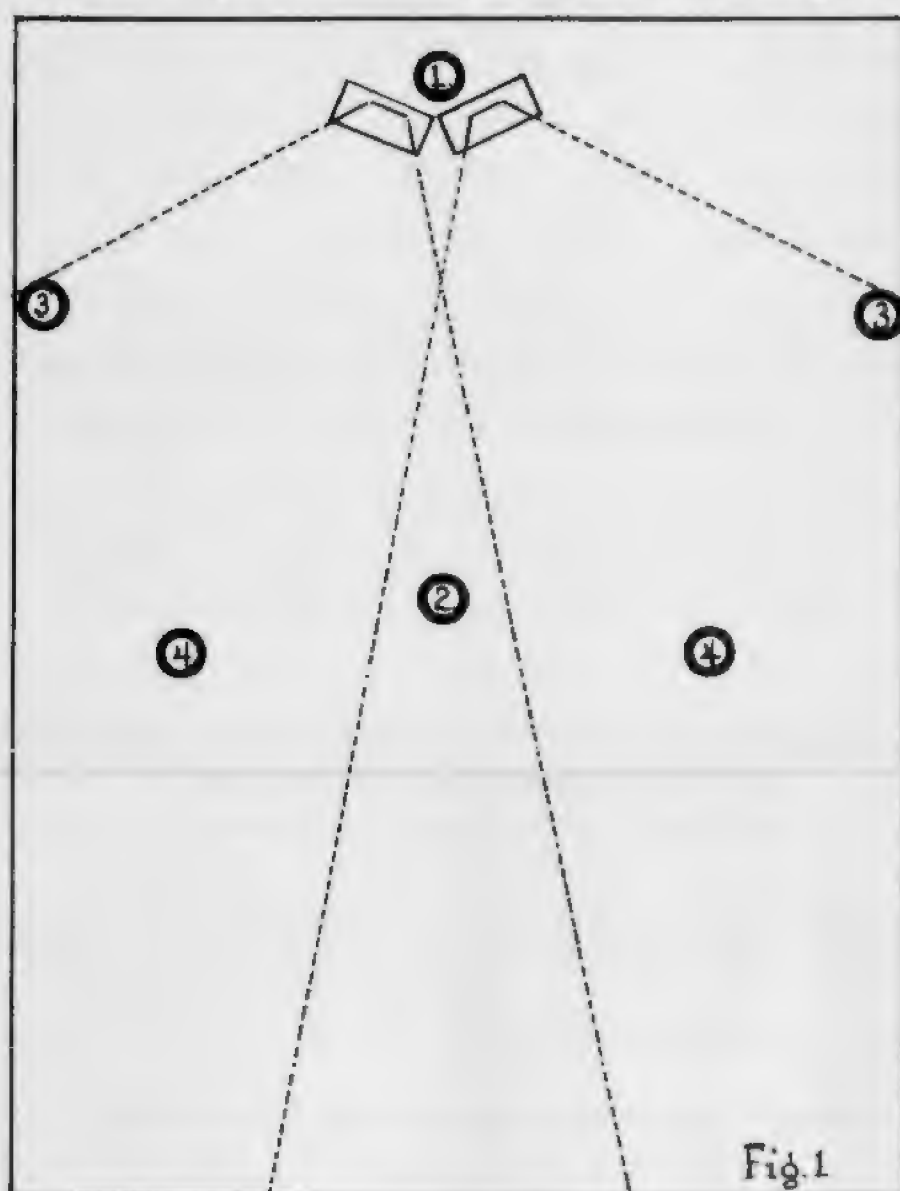
Many of the active callers today have a good working knowledge of setting up their

sound systems and of microphone technique, with the result that there is a minimum of complaints as to clarity. In most cases there is always something to be desired since so few halls and auditoriums in use today are acoustically correct. Each offers a different problem, and the purpose of this article is to discuss with you suggested means of meeting these problems so that the dancer may receive a maximum of enjoyment without straining to hear the commands.

Big Words

A scientific treatment of the subject would include such terms as: frequency response, output impedance, decibels etc., but since such terms would only lead to greater confusion, we will attempt to sum up the problems in common language in the hope that a better understanding of the equipment will lead to less criticism of the caller and more fun for the dancer.

Assuming that the caller has good articulation and his equipment and microphone are adequate, the one most annoying problem is the thing we call "bounce" when echoes travel around the room and even good calling sounds like hash. Properly titled, this is known as "reverberation," and is described thus: "Reverberation is a succession of echoes caused by repeated reflections of sound in a room or enclosure." A companion description would be: "Reverberation time, is the time in seconds required for the average acoustic energy density in a reverberating enclosure to reduce to one-millionth of its initial steady-state value after the source has been silenced." The velocity of sound is about 1100 feet per second. You can understand then,



Hall 38x52

Note 1.
Back of speaker baffles should be closed. If possible, with blanket or some porous material.

Note 2.
These areas should be free from any distortion.

Note 2A.

All floor positions equal distance from both speakers should hear as from a single source.

General note.

At places where the dancers are nearer to one speaker there might be a small amount of distortion due to the time delay. (See 3 in figure.)

by HAROLD STURROCK,
sound engineer for Paramount Studios, Hollywood, California

HIGHLY TECHNICAL CALLER PROBLEM

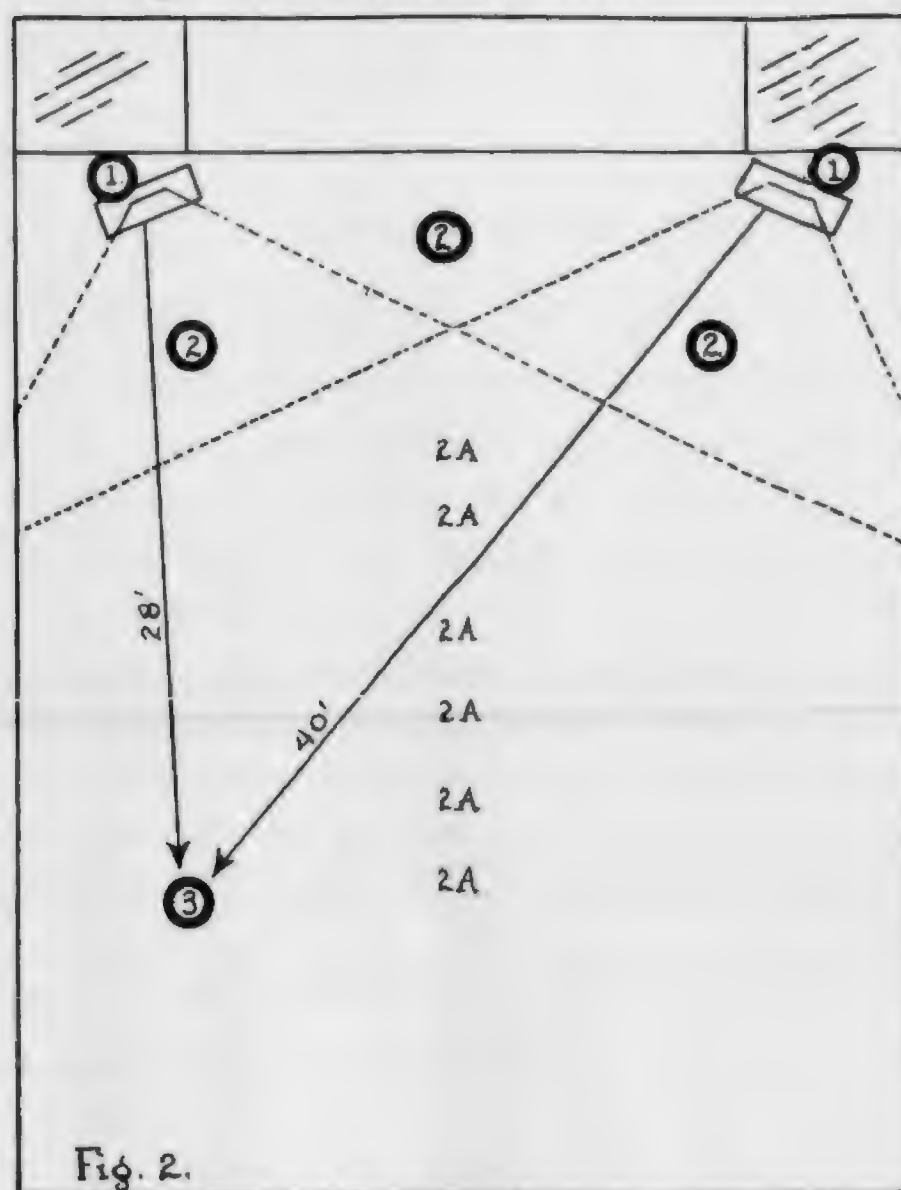
in a hard plastered or brick walled room without benefit of any openings, without acoustic treatment and without people, considerable echoes are bound to occur. (Out of doors, where there are no walls, no reverberation is heard.) It becomes the caller's problem to determine the number and placement of speakers to overcome as much as possible, the hash resulting from the reverberations.

Sound Absorption

On the average, for each person in a room, absorption of sound is equal to about $2\frac{1}{2}$ feet of wall opening. The larger the crowd, the fewer echoes are heard. The size and number of speakers necessary to cover the area without distortion is based then on the size of the room and number of people. Since various sound systems differ in the available volume, it is important to know whether one or more speakers are needed and at what volume they should be played. For example, in a medium sized room, say 30 x 30, we have 900 square feet. Allowing 12 ft. x 12 ft. per set and with 6 sets properly spaced, the volume from one 12" speaker with a 10-watt amplifier should be enough.

The ideal manner in any hall is to try to provide all sound from as near a single source as possible. Since it is not always practicable to do so, some compromise must be made. But with the caller close to the music and the speakers directly overhead, there is little chance for what we call time delay distortion, that is of having the dancers hear the same sound from two sources or to receive the tempo beat at two different times. When two speakers are required, it is recommended that they be placed together but with the cones facing away

from each other as shown in fig. 1. Should this not be practical, the arrangement as shown in fig. 2 is the best compromise. At least the time delay will be very little, though a bit of distortion may be observed at the places indicated. Considering the angle of the speaker cone you can see what a wide area can be covered and if a long section of the hall is involved, then the installation above the caller's head would allow the sound to penetrate without being absorbed by the dancers in front, and without being too loud for them.



Hall 38x52

Note 1.
Back of speaker baffles should be closed. If possible, with blanket dampening or some porous material.

Note 2.
Weaker signals from two speakers combine from single source to make sufficient volume for clarity to back of hall.

Note 3.
A small amount of reverberation may be evident at these two points.

Note 4.
Stronger signals from center of speaker should penetrate these areas for good coverage.

General note.
Music and caller should be as close to speakers as possible so all sounds come from a single source.

'ROUND THE OUTSIDE RING

(EDITOR'S NOTE: This "Round The Outside Ring," a collection of interesting Square Dancing news items from different parts of the country other than in our immediate neighborhood is a regular feature of "Sets In Order" and will be collected

and written by Helen Orem, Assistant Editor. All information regarding activities of groups whose activities would fall in this category should be sent to Mrs. Orem, at 462 North Robertson Blvd., Los Angeles 48, California.)

Casper Winds Up The Winter

ON JUNE 8th, the Odd Fellows Square Dance Club of Casper, Wyoming, held the final dance of their winter series at the Wagon Wheel in Casper. Square dancers and callers throughout the region were invited and responded to jam the hall. Sam Houston, the club's caller, featured the "double square" that evening and guest callers included Glenn Jordan, Bill Thompson, Bill Lindsey, and Gene Wood. The dance was also one of the final ones to be held by Sam Houston, one of Casper's most popular callers, in that city, as he has transferred to Denver City, Texas, where he will no doubt be searching soon for some fellow "squares."

Colorado Caller Spurs Decatur

How one caller can inspire a group of thirsty-to-learn square dancers was shown anew when Dick Montgomery of Estes Park, Colorado, went down to Decatur, Illinois, with his square of Wagon Wheel Whirlers for a week of square dancing last spring. As soon as it was learned that Dick was definitely coming, the Decatur-ites, who had been dancing only about a year, worked up to a fever-pitch of enthusiasm. Basements, garages, clubs and every available floor were used for practice. An Estes Park shop specializing in Western attire was practically stripped of its merchandise by eager Decatur mail-order purchasers. Where it had been difficult to get 150 to 200 people to a ballroom dance, they now had up to 400 folks at the Decatur square dances. By the time the Estes Park group came in, the folks were all ready for them. Montgomery and the Whirlers caught the enthusiasm and really gave Decatur a memorable time.

Florida Gets With It

Progress of square dancing in Florida is proven positively by the doings last May 29th. The River Bend "Do-Si-Dos," a small club from the River Bend Trailer Village in New Port Richey, sponsored a Square Dance Jamboree which turned out to be the largest square dance ever held in the Tampa-St. Petersburg area. A capacity crowd was attracted to the Gulfport Casino, on the outskirts of St. Petersburg, to dance to the calling of M.C. Don Armstrong, and guest callers R. R. (Railroad) Orcutt from Clearwater and Tom Ulrud, as well as 11-year-old "Young Don" Armstrong. Two topnotch square dance bands; the Texas Rangers and Florida Wranglers, gave out with the hoedown beat. The outstanding success of this Jamboree was attributed to the whole-hearted co-operation of nearly every caller in the area and also indicated that more such occasions should be planned for the future. Deliberately planned for a "No Tourist" season to judge local interest, it proved that dancing is standing "squarely" in the area.

Snake River Elects

At their meeting in Blackfoot, Idaho, on May 28th, the Snake River Square Dance Callers' Association elected new officers for the coming year. Charles Hugo is President; Martin Mangum, Vice-President; Stan Day, Secretary; and Ozzie Mullins, Treasurer. Plans were also completed for the special meeting the group held in Jackson, Wyoming, on July 28th, in the form of a dance at the ranch, to be followed by a daylight breakfast.



• Dick Montgomery and his Wagon Wheel Whirlers, Estes Park, Colorado, who gave Decatur, Illinois, square dancers, a nice "lift" last spring.



• Ed Bradley, originator, calls the "Wyoming Star" as an exhibition number during two day Festival of Laramie Whirlaway Club.

Greggerson in West Indies

That far-travelling Texan, Herb Greggerson, really went abroad this time, as reported by the El Paso Times, when he was invited to teach square dancing to employes of the Standard Oil Co. on the island of Aruba, in the Dutch (Netherlands) West Indies. Located 12 miles off the coast of Venezuela, the island had a pleasant temperature of 85 during the three weeks' stay of the Greggersons. They taught a group of 88 in the first week of the Aruba course, and the class increased to 112 for the second week. Between dancing sessions, they were able to enjoy the wonderful swimming every day. Herb will scarcely see his home in El Paso all summer long, as he travels the length and breadth of the land teaching square dancing. On these summer tours Herb is accompanied by his lovely wife, Pauline; and his children, Hilma Mae and Herb, Jr.

• The crowd swings merrily at the dance hosted by Stewart Steppers in Stewart, Nevada, on April 1st.

Stewart Hosts Dance Clubs

The Stewart Steppers of Stewart, Nevada, were hosts to over forty dance clubs from California and Nevada on April first. Preceding the dancing, an open house was held to give guests an opportunity to visit points of interest at the Carson Indian School, and to learn something of its operation and purpose. This two-hour period was a busy one, guests being guided thru the school by students dressed in dance costume. Dancing began at one, with Mrs. Ethel Babcock, Director of the Stewart Steppers, as M.C. Festivities opened with a Grand March, followed by squares, mixers, and familiar rounds. Cookies and coffee were served to the visitors before they departed. Four hundred guests thoroughly enjoyed the dance-party and were indebted to Mrs. Babcock for her thoughtfulness in planning the get-together.

• Don Armstrong calls and the Texas Rangers play at the first Jamboree in St. Petersburg, Florida's Gulfport Casino.



The SQUARE OF THE MONTH



LEFTY ALLEMANDE

Lefty Allemande, whose alias is Al Lockabey, is one of the most crowd-exciting callers to come out of the Cow Counties. He lives in Redlands, Calif., is a newspaper man by profession and before he got involved with this square dancing business he did a little deep-water sailing and was a "private eye"! It was while he was serving as county editor of the San Bernardino Sun that Lefty heard hoedown strains from an auditorium across the street, investigated, and found a chap named Ed Gilmore calling to a large group of beginners. It made Lefty think of his old home along Owl Creek in South Texas. He did a story on Ed and square dancing and out of this came his column, "Corner of the Hall," featured in the Sun, the Riverside Press and the Redlands Daily Facts. Lefty and his wife, Virginia, began square dancing themselves, and inevitably Lefty sat in on one of Gilmore's caller classes. Pretty soon he was calling three to six nights a week. This has been going on for two years now. Lefty also had an active hand, publicity-wise, in helping form the Cow Counties Association. The guy likes to "rag" his calls, same like Joe Lewis of Dallas, for a novelty, and one of his dancers' favorites is, "Just Because," printed alongside.

JUST BECAUSE

Figure of eastern origin, Opener and Break by Doc Alumbaugh of Arcadia, California.

Opener:

It's honors to your partner and to your corners all
Now swing that opposite lady, she's the gal
across the hall
Then come back home and swing your own,
You swing with all your might
And thank your lucky stars she's the one you
brought tonight
Allemande left with the old left hand
A right to your partner and right and left grand
It's a grand old right and left around the ring
Then you promenade your partner, boys, shout
and sing with joy
Because, Just Because (encourage dancers to join
in singing this).

Figure:

Head two ladies chain across, chain across that
ring
Turn 'em around and chain 'em back and give
that gal a swing
Then the two side ladies chain across, chain
across that ring
Turn 'em around and chain 'em back and give
that gal a swing
Allemande left your corner, Allemande right
your own
Go back and swing that corner 'round and 'round
Then you promenade this corner maid, shout and
sing with joy
Because, Just Because

A music tag here gives time for a full promen-
ade back home.

Break:

It's all around your corner, she's the gal from
Arkansas
See-saw 'round your partner, she's the prettiest
in the hall

Men pass right shoulders with their corner
ladies, then left shoulders with their partners.
Four gents center with a right hand star, star by
the old right hand
Go all the way 'round to your corner with a
two-time allemande

Four gents right hand star around to corners
for a left fore-arm swing twice around.
You turn 'em once, turn 'em twice, then back
right off and bow real nice

Slip hands down from fore-arm hold to hand
hold, step back and balance.
It's a grand old right and left around that ring.
Then you promenade this pretty thing (new
partner)
Throw your head right back and sing
Because, Just Because

Note: Music tag on figure only. 132 beats a
minute is a good tempo for this. Repeat figure
and break four times to get partner back.
Recommended Record: Windsor: 7104.

Sets in Order

GREEN SHEET OF CALIFORNIA NEWS

AUGUST, 1951

WANTED! 500 SQUARE DANCERS!

SQUARE DANCE TO SYMPHONY

Burbank Symphony Orchestra, conducted by Leo Damiani, put on a Festival of Nations featuring music and dancing of many countries, at Burbank Starlight Theatre, Stough Park, Sunday night, July 22nd. American Square dancing was represented by the "Old Timers'" group and their neighbors, under the direction of Treg (Doc) Brown.

COLORFUL DANCE AT PALLADIUM

The vast reaches of Hollywood's Palladium were brightened, on July 1st, by an array of colorful costumes when the Mountain Roaders Club of Glendale celebrated their first Anniversary. Sixty sets of members and their friends danced to the special beat of Jack Barbour's California Clippers. Ted Roland contributed his dry wit to the M.C. job and callers Ray Orme, Paul Pierce, and Lefty Allemande, regular club callers, were joined by Doc Alumbaugh, Johnny Donhoff, Wayne Donhoff, Glen Story and Wayne Warga to give the folks a top-level dance. During the two intermissions there were demonstrations of the new California One-Step, round dance written by Crissy Pickup and Gordon Moss; as well as a drawing for such door prizes as a Catherine Ogle dress; Kathy's Cottons shawl; Mayfair Shop shirt; Nudie's belt. Crissy Pickup was in charge of stage decorations, which included bouquets of gladiolus, plants and a towering "prop" cake; and Bill Covington acted as Chairman of the whole thing. The Palladium management invited those who stayed for dinner to dance to Jimmy Dorsey, so during the early evening square dance costumes mingled with suits and date dresses.

THIRD SUNDAY SERIES

Under the direction of Gale Preitauer, a series of Sunday PM dances is being held at Montalvo Elementary School, 4 miles south of Ventura. Terry Golden called in May, Jack Hoheisal in June and Jonesy in July. From 3:30 to 6:30 P.M., the dance is open to experienced dancers.

Again Los Angeles Square Dancers are invited to be guests and dance at the Sheriff's Rodeo, in Los Angeles Memorial Coliseum. The date is Sunday, August 26th—the time, 2 P.M. Complete SQUARES of dancers who want to participate and see the rodeo, as well, are asked to have one of their set write to JACK HOHEISAL, ALHAMBRA PLAYGROUND, ALHAMBRA, CALIFORNIA. Jack will give further specific information about the dances to be done, etc. San Gabriel Hoedowners will provide music for the dancing, which will take place on the field. Here's your chance to do a little dancing, and have your family as well as you see the exciting events comprising the famous Sheriff's Rodeo. Get in touch with Jack pronto, so you'll be all set to enter in the fun.

SETS IN ORDER DANCE A WHINGDINGER!

The Sets in Order Subscription Dance held on Tuesday evening, July 3rd, in Castlemont High School Gym, East Oakland, was a roaring success. The gym was decorated with western and square dance murals and a 57-foot banner, hand-painted by several members of the Dip 'n' Divers Club, covered one section of the wall. It read, "Welcome! Northern California Square Dancers' and Callers' Associations, plus Sets in Order, equals Fun for All!" Decoration committee were Bessie and Glenn Ellison, Evelyn and Ray Main, Beverly and Jack James, Dorothy and Wm. Reiley, Debbie Dedrick, and Shirley Ellison. "Coke" department was in the hands of Jack James, the Glenn Ellisons, Ray Main, the Dick Ellisons, Ernest Brookshire and Ted Dedrick. Ticket sales were the responsibility of Wm. Reiley and Walter Wells, and Dan Allen helped with the P.A. Systems. General Chairman was Wm. Reiley, Vice-President of the Dancers' Association, and Presidents of the Callers' and Dancers' Association are respectively, Jack Sankey and Walter Wells. More than 400 enthusiastic folks danced to the lively music of Trixie and Bill and the excellent calling of Ray Smith, Arnie Kronenberger, Bob Osgood, Dale Garrett, "Butch" Nelson, F. Pecinovsky, and Ralph Maxhimer.

SAN GABRIEL GABBY

by Neal

San Gabriel Valley folks have had some real treats in the square dancing field lately! Treat No. 1 — The Ralph Maxhimer show at the Civic. Highspot, the beautiful Alice Blue Gown originated by his fairy-footed Eve. Treat No. 2 — The visit of the famous dance team from El Paso, Leona Selly and Butch Nelson, to Walt (Cowboy Sweetheart) Byrne's Boots and Bows as guests of the Allen Dunns. Butch put them thru some fancy Texas paces in a clever arching dance defying description. While resting his mule-eared boots, Butch said that "hash" is "chop suey" in El Paso; "hodge podge" in New Mexico; "medley" in Arizona, and scramble 'most every place, to keep up. Treat No. 3 — The starlight dance and dinner in the Hideout Heights patio of the Glenn Smiths of the Whittier Womens' Club Square Dance Dept. Western theme decorations and "horsily" decorated birthday cake. Club members gave Margie and Ozzie Stout, "the boot" (a planter!). Officers of this active group are Adella Valla, Chairman; Mildred Halfhill, CoChair.; Ruth Skinner, Secy.; Olive Smith, Credentials (Breed or Bank?); Elma Tunison, Publicity; and Lois Miller, Hospitality. Margie Stout reports, too, that they are giving a refresher course, four Wed. eves at Bailey School for top and bottom dancers, new mothers, and reformed TV addicts, with a big turn-out!

Holley Hoppers are still hopping like mad, including the Bud Dillons, Prex.; the Ben Wells, Trez.; the B. Stecks, Secty; the Jack Wadsacks, Jess Haywoods, the mad Labellarti Bros., the John Hiekas (Bonnie is Cow Counties' Assoc. Secty.), the Pete Pettis. The latter is designing a shirtless shirt for summer dancing, and Lum O'Neal is still barking for fish!

Election time rolled around again, with Charlie Quirnbach selected as new Prex of Western Association. Officers serving with him are Franklin "Hoppy" Hoppin, Ken Holcomb, Vice Polloch, Dan Bontems, Allen Dunn and Harry Longshaw.

Five callers and their wives got together on July 7 in the back yard of Bob and Barbara Ruff in E. Whittier, and danced for the first time on a newly-laid slab that will hold three squares. Attenders: the Lefty Davises, Ozzie Stouts, Jack Pattisons, and Dave Briggses.

Looks like a very active year ahead for Do Si Do with popular Bill Beckett elected President, assisted by able Joe Abeling, Lloyd Porter, Ken Spencer, and Freeman Thorpe . . . The Do Pas-O-ers of Alhambra finished their indoor dancing on June 28 and won't take it up again until Sept. 27. Their last dance prompted a large turn-out, including the Ray Ormes, Jack Pattisons, and Henry Terrys. The club will play host, on Aug. 23, to Allemanders Left in Alhambra.

BEACHWARD HO

Sponsored by the Hermosa Beach Recreation Commission, Larry Jones, Chairman, the South Bay Swingers, a high level fun dance, got under way June 5, at Clark Stadium, Hermosa. Ten squares swang and yipped to the music of Nels Christoferson & Co. and the calling of Scotty Williams. This group will convene every 1st, 3rd and 5th Tuesdays with Scotty, guest callers, and cool ocean breezes.

Two workshops to note are the one on second and 4th Tuesdays, Clark Stadium, for Intermediate and Advanced dancers plus one at Wilmington Hall, 325 Neptune Blvd., Wilmington, for Intermediates. Scotty Williams will be caller and instructor for both.

July's fifth Sunday will again be a special time for dancers at the Pavalon, Huntington Beach, when Jim Williamson will be joined by guest callers Walt Woodham and Ed Gilmore for an afternoon of fun.

OUTDOOR DANCE AT WHITTIER

On Saturday, June 16, the Whittier Recreation Dept. began its summer outdoor dances on a concrete slab in Friends Park. The program, on intermediate level, goes from 7:45 to 10:30 P.M. and is under the direction of Gordon Hoyt. To assist him at the mike, Gordon has obtained the services of guest callers Pop Dunkle, Herb Hill, Ouida Crum, Court Jones, Scoop Evans, Jim Dyer, Joe Tilmant, Hal Findlay, Merl Olds, Ray Slavin, and Dave Haskell, who will appear at various times throughout the summer. For cool dancing, tab this open dance on every summer Saturday evening.

SQUARE DANCERS MEET AT BERRY FARM

On Saturday, June 23, seven squares from Circle 8 Club, Spring Valley, San Diego, joined the Bar Nothing Club from Arcadia, as their guests at Knotts' Berry Farm. MC'd by Carroll White and San Diego's Roy Close, and presenting callers from both clubs the occasion was enjoyed by over 100 dancers.

"BACHELORS & BACHELORETTEs" STILL SPREADING

The original square dance club for singles started by Carole Green moved from Hollywood to Emerson Jr. High in Westwood, meeting every Tuesday with Slim Brough calling. It is now joined by a Valley branch which meets at North Hollywood High every Tuesday to dance to Slim Pickens. There is also a Los Angeles branch at Virgil Jr. High in Los Angeles on Thursdays, with Slim Pickens, and now the fourth club of its type is being organized in Pasadena. Sponsored by the Board of Education, these groups offer a spot for partner-less square dancers to join others for instruction and dancing. If there are those in outlying California cities who would like help in starting such clubs, they are invited to contact Carole Green at 976 Arapahoe St., Los Angeles.

SAN JOAQUIN VALLEY MEMO

By Bill Tompkins

CLUB OF THE MONTH IN THE SAN JOAQUIN
... The Stampeders, of Madera. Here's a real live-wire club of excellent dancers who believe in having a good time with their dancing. The Stampeders started up about a year and a half ago and are now about the liveliest and most advanced group to be found in the Valley. Perhaps the top top-notch thing about this club is that Herman "Red" Leming is a member and calls for the dancing. "Red" is one caller from whom you can expect good dancing any time he is on the program. The Stampeders' membership is limited to 25 couples—and no vacancies. Who'd want to leave such a bang-up outfit, anyway? For the summer the dances are held on the park "slab" 2nd and 4th Wednesdays. During the winter, they dance every Wednesday night, except the 1st, in the auditorium of the Pershing School. Dances are invitational, but no visitors would be turned away. Current club officers are: O. L. Barns, President; and Dorothy Wheeler, Secretary. Dorothy's husband, "Dingy," plays some mighty fine square dance piano at various spots around the Valley. I mustn't neglect to mention "Red" 's attractive taw, Annette, who contributes much to the vim and vigor displayed by the group. And there's "Ed" Norby, who teaches a class of beginners and is by way of becoming an outstanding caller.

FRESNO . . . Affable "Bernie" Ward, Vice-President of the Central California Callers' Association, and his taw Alice are just back from Sets in Order's Square Dance Institute at Asilomar. They had lots and lots of fun, and are really loaded with scads of new calls and dances. "Bernie" has developed some ideas for his Saturday dances at Haley's Hall and we suggest that all you Fresno area dancers get over there EVERY Saturday so you won't miss anything. Out-of-town visitors are also especially welcomed. Haley's Hall is located at 615 W. Belmont, Fresno, just two blocks west of the traffic circle on US 99. . . . The Wranglers' Square Dance Club recently packed up fried chicken and other luscious edibles and headed for the Sierra cabin of members Harry Schwarz and "Jake" and Hazel Tridle for a pot luck picnic. When the food had disappeared, the gang moved over to the Rec. Hall of Bretz' Mill and worked over some well-chosen squares by callers "Bernie" Ward and "Buster" Brown. Everyone had such a good time the Wranglers are planning on making it an annual event . . . A new class in square dancing for beginners was started at American Legion Post 509 on 1st Street just north of Shields Ave. The class meets Thursday nights, everyone welcome. "Bernie" Ward is the professor . . . Send your Valley news to Bill Tompkins, 70 Hampton Way, Fresno, or telephone 7-3303.

SAN DIEGO COUNTY REPORTS

Palomar and San Diego County Asociations got together for a big Jamboree at the San Diego County Fair at Del Mar on July 4th. Afternoon and evening dancing was enjoyed by between 500 and 600 dancers, to music by the A. C. A. Ranch Hands of San Diego. At intermission time Kay Barth of Escondido presented a Show of Square Dance Fashions, featuring the designs of Eunicemaid and "Whirlaway by Kay." M.C. for Palomar was Ray Harshman of Valley Center and for San Diego, "Kip" Muse of El Cajon. One of the feature attractions was the calling of 9-year-old David Rightmer of Oceanside, who is right there on the beat. Others on the impressive calling list, from San Diego; Helen and Pete Mighetto, "Kip" Muse, Jean and Bob Shepard, Clarence Montgomery, Jack Weibe, Dan Delaney and Don Pearson; from Palomar; Ray Harshman, Whitey Brotzman, George Brede, Walter Clopine, Vic Biewener, Kenny Young, and Lennie Hogg.

Lots of visiting around . . . On June 23rd the Hidden Valley Twisters of Escondido were guests of Balance 'n' Swing Club of El Cajon. Their callers, Walt and Betty Clopine went along and called several dances . . . About two squares from San Diego attended the ALAmanders party and dance in Escondido on June 29th . . . Sunday, July 1st, saw nine couples from ALAmanders journeying up to Los Angeles to attend the

Mountain Roaders' anniversary dance and dinner at the Palladium. Those making the trip were the Fred Barths, Geo. Bergstroms, Geo. Bredes, Richard Dalrymples, Jay Elliotts, Ralston Flucks, Lennie Hogs, Verne Mills and Dennie Smiths. Mountain Roaders Prez, Harold Webb, made the San Diego folks feel right at home . . .

On July 14th Heartland callers Kip Muse, Frank Dyson, and the Pete Mighettos sponsored a successful benefit dance, with the Helix H.S. Band and Orchestra Parents' Club, to raise funds for new uniforms and instruments for the Band.

There was quite a representation from the San Diego Square Dance Association at Asilomar and they all reported a whopping fun and educational time. Those who participated were Maria Fielding, of the Park and Recreation Dept.; Harold Lindsay, Pres. of the Association; Van and Dorothy Van der Walker, San Diego; Bud and Millie Blakey, Chula Vista; Frank and Rhoda Dyson, La Mesa; Roy and Juanita Close, Lemon Grove; Helene Sherman, Alpine; and Les Vivian, Pacific Beach.

The Oceanside Beach Stadium is drawing good crowds every Saturday night. The slab and wind-break are greatly improved over last year. Tab this change in their schedule: Walt Baumann and Wayne Donhoff have switched dates so that Wayne will call there on August 11th; Walt on the 18th.

NEWS NOTES FROM NORTHERN CALIFORNIA

by Dot Sankey

"SILK 'N' SPUR" CLUB of San Jose and their guests had a gay time in June, when the Maxhimers of Hollywood, Ralph, Eve and daughter, honored them with a visit and an evening of squares and popular rounds. A highlight of the party, at Alpine Barn, was a "spur of the moment" exhibition by the Maxhimers, of Eve's very own round dance, "Alice Blue Gown."

THE REDWOOD CHAPTER of the Indoor Sports Club, national organization of the physically handicapped, whose president is Mary E. Brown, sponsored a square dance in June at the American Legion Hall in Mill Valley. Purpose — to raise funds for equipment. Over 400 tickets were sold, and doing a fine job of MC-ing was Bill Owen, of Woodacre. Excellent calls were turned in by Leonard Murphy, Dot Jensen, Charley Rein-dollar, Mel Dudley, Ken Samuels, and Bill Owen.

VISITING in the Bay area recently were the O'Donnells, Jack and Gertrude, of the Portland, Oregon, "Hayloft." They spent an evening dancing with the Square Cutters before going on to attend the Asilomar Institute.

NAUTICAL SQUARES, whose caller is Tex Dehoney, had a Pie Social June 30th. This lively, funful group whirled thru the evening, before settling down to feast on the beautiful array of pies brought in. The group meets on Friday evenings in the I.D.E.S. Hall, Half Moon Bay.

ANOTHER year for the Monterey Bay Area Callers' Assoc. and new officer time again. They

are making it a big affair, with picnic, barbecue, swim, election and dance in Bolado Park, Hollister, Satdy, July 21st. Sounds wonderful.

LEE HELSEL did it again! The Village Squares of Tormey had Lee back to M.C. and call for their big square dance at Crockett Grammar School, June 23rd. Dancers came from many miles around, filling the Auditorium and enjoying to the utmost Lee's peppy calling.

DANCING IN a perfectly beautiful setting were two squares from the Marin Hoedowners, who put on demonstrations at the Marin Art and Garden Center Fair, Ross, on July 5th. Ancient trees formed a bower above the portable dance floor and crowds gathered to watch the group swing and whirl to Bill Owen's calling.

JIM MUNYON GETS VISIT

About 60 square dancers from the Santa Monica area had a "Hot time in Trona" on May 26th, when they chartered a bus and went calling on their former caller, Jim Munyon, at his new location. It was the hottest May day ever recorded in Trona and the bedraggled dancers made a bee-line for the Valley Wells swimming pool. After the swim, and the barbecue dinner by the Trona Lions Club, the clan gathered at Trona Recreation Center, changed into square dance togs and flew into an evening hoedown. The City Cowboys played, Ross Christianson came along as guest caller, and Munyon's Luci-Bert Squares provided home made cakes and coffee. The whole day was a lesson in hospitality for the city folks.

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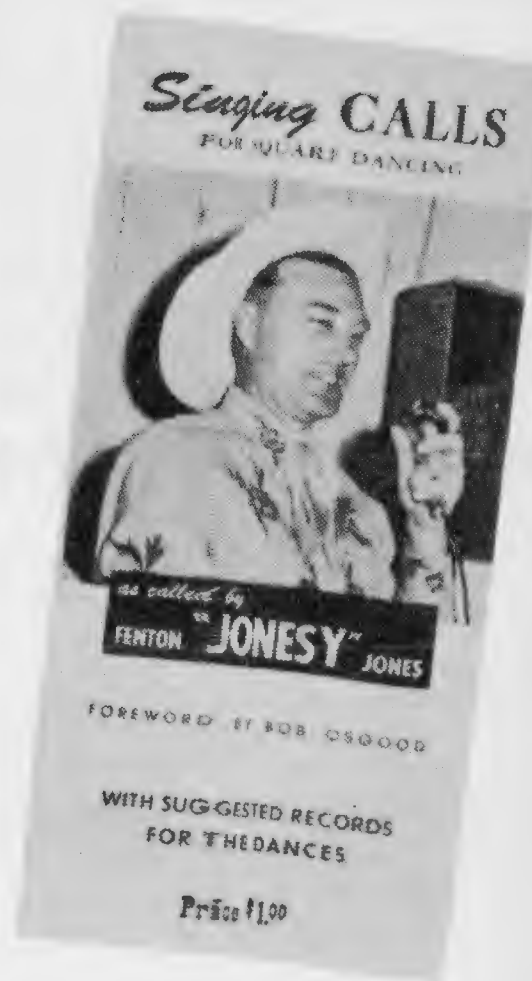
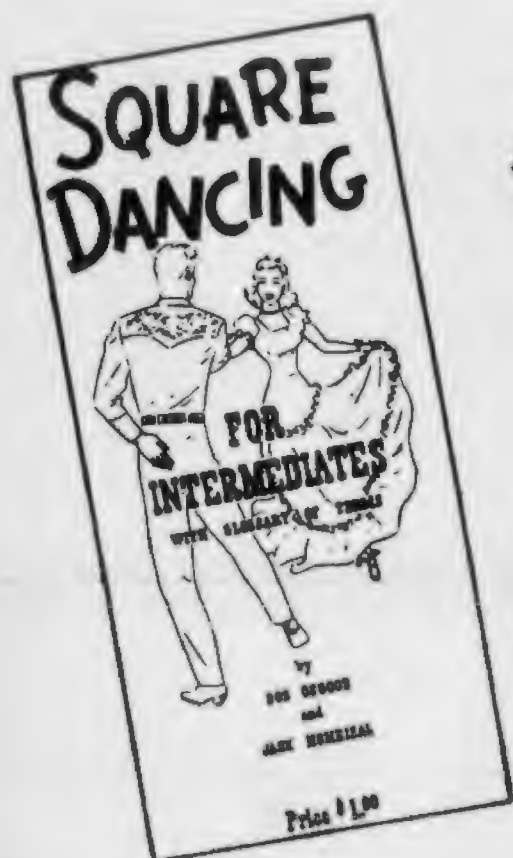
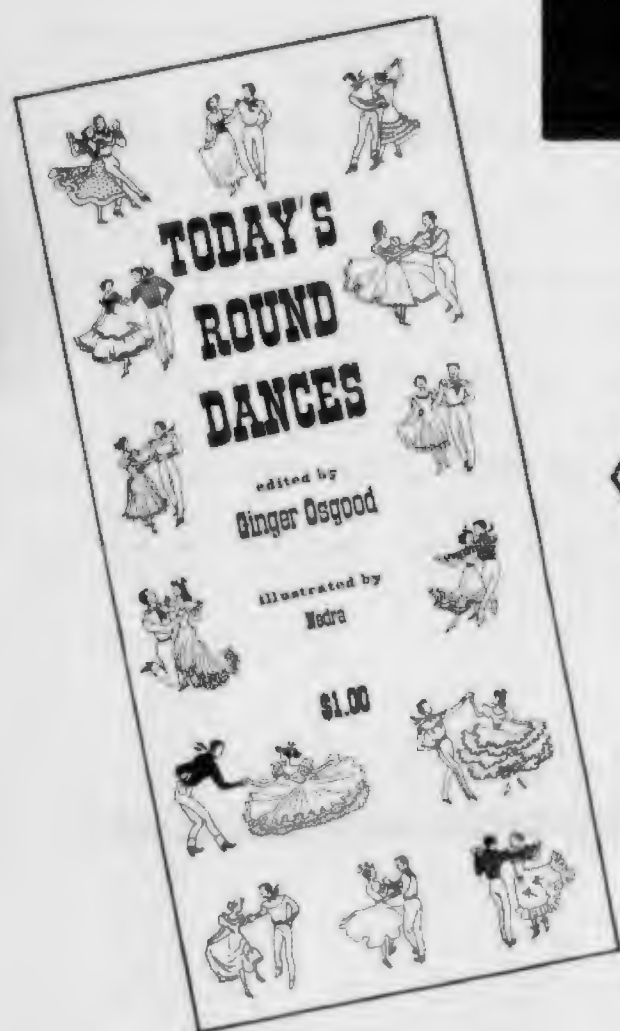


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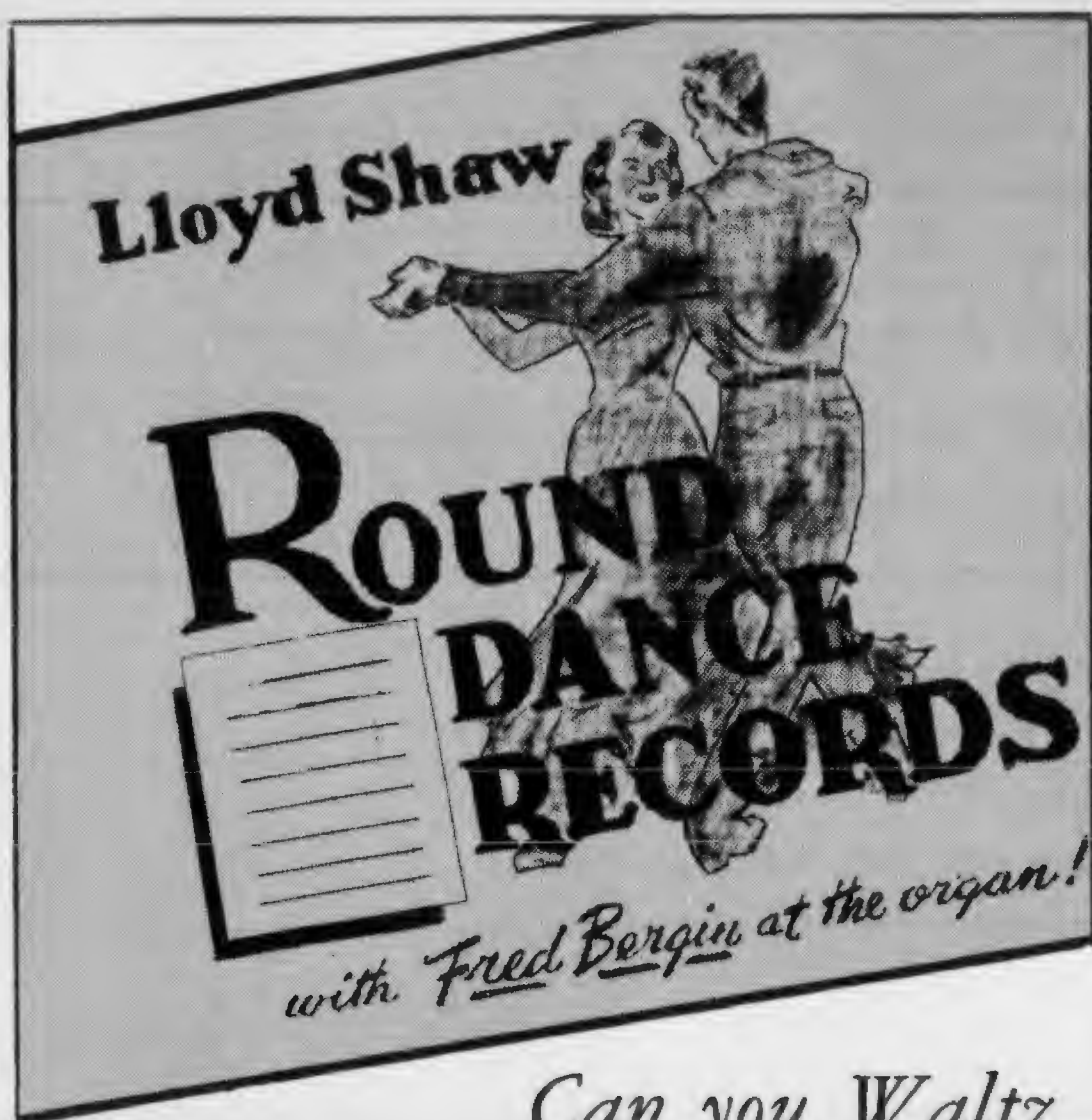
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("From the Floor" is the Square Dancer's opportunity to take "pot shots" at "Sets In Order" or the Square Dancing picture in general. Send your comments to the Editor, "Sets In Order", giving full name and address. Unsigned letters will be disregarded.)

Dear Editor:

Maybe you'd like to hear how Sets in Order helped some Indiana square dancers once more. We read of the Kansas City 3rd Annual Festival in the May issue and immediately wrote in for further particulars which were sent in no time at all. Then I reviewed all my Sets in Order copies for additional information about what square dancers in Kansas City were doing and read about Frank Pecinovsky and your Sets in Order party. Needless to say, Frank and Ursula took us under their wings and really gave us a lot of personal attention. It was a great privilege to hear Jonesy and Rickey Holden; they were both wonderful. If it hadn't been for your magazine, we would never even have known of the Kansas City Festival and so would have missed a great experience. Hats off again to Sets in Order!

Claire F. May
South Bend, Indiana

Dear Editor:

I would like to tell you how much Sets in Order helps Mr. Langston and me. We both teach square dancing. In every issue we always find much valuable material that is presented in a clear and usable manner. As soon as your magazine arrives we read it from cover to cover—even all the advertisements! We enjoy every word. You are doing a marvelous job.

Gilda Langston
Pasadena, Calif.

(Continued on page 24)

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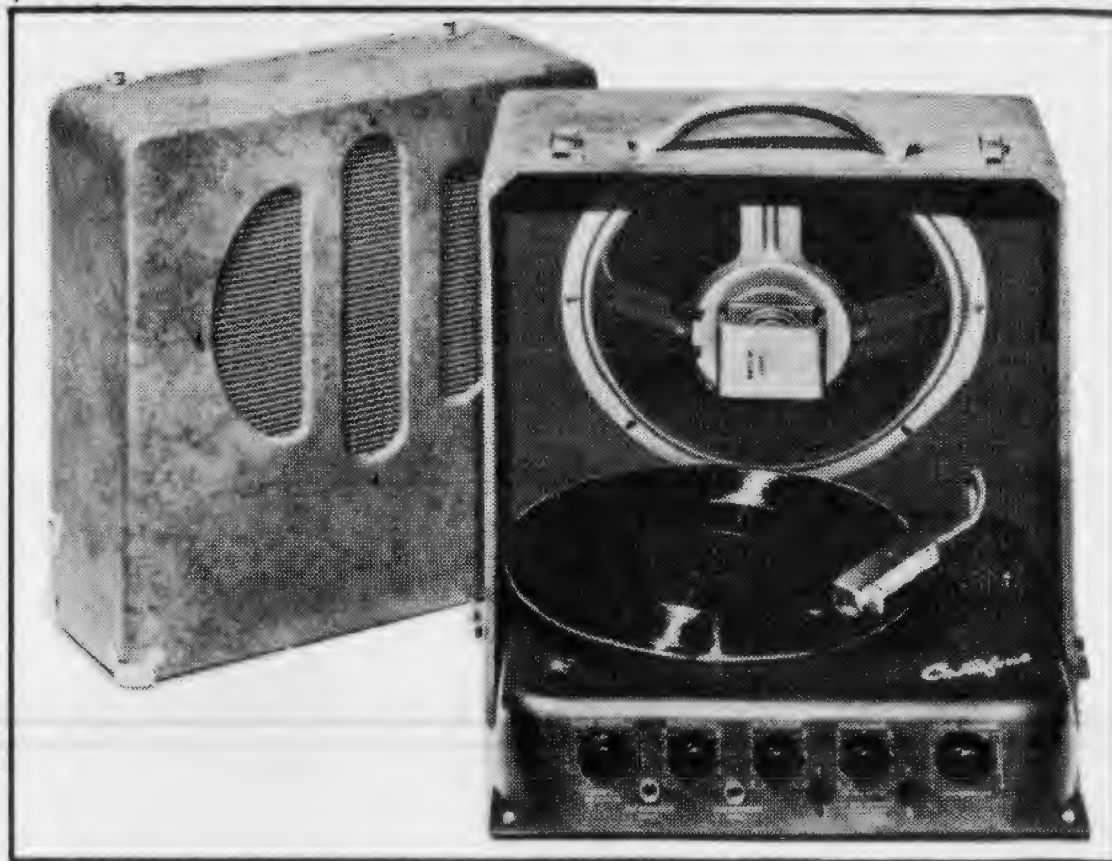


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(Continued from page 22)

Dear Editor:

Since this area is quite remote, the dancers—and the dozen or so callers developing here—don't do a great deal of mixing with other groups. Consequently, we have noticed that many of the calls printed in *Sets in Order* and elsewhere do not tell the dancers what to do!

For example, the calls printed in various sources for "Allemande O" are completely unintelligible, and I defy any group of experienced dancers to perform the change without instruction *in addition* to the call. It would seem to me that any caller and publishers might adopt this criterion by which to judge any new call: That to any group of experienced square dancers, the words of the call be self-explanatory, and that NO additional instruction need to be given *to such a group*.

I have used the following call in instructing intermediate dancers, and have found that they can do the figure without any additional instruction:

Allemande left and allemande O

A right and a left and a do-pas-o

Around that gal with your left hand out

Go BACK with your right, and turn about

Now a left hand 'round that lady thar

And into the middle for a backhand star

Etc.

Pat Allan

Sedro-Woolley, Wash.

(Editor's Note: Writer Allan undoubtedly makes reference to the "break" commonly called "Away You Go." Several calls have been developed for this figure, all of them satisfactory.)

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262 O'Farrell Street

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Dear Editor:

There are three active square dance clubs here on the Pacific Side of the Canal Zone, and we thoroughly enjoy getting together for an evening's fun of dancing. Two clubs, the Balboa Circle 8 Club and the Ancon Promenade Club, meet once a week on Wednesday and Friday nights, respectively. We have recently formed another club, the Star-in-a-Circle, which meets once a month and is composed of the more advanced members of our other clubs. The members

of all the clubs really enjoy trying the new dances which are found in each issue of "Sets," and to date we still have a lot of the new dances to learn. I am one of the newer members of the clubs since I only learned to square dance in June, 1949, and in August, 1949, I had become so completely "bitten" with the bug that I was calling! At the present I don't know of anything I would rather do for entertainment than square dance.

Richard C. Goff—Balboa, Canal Zone
(Continued on page 26)

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(Continued from page 25)

Dear Editor:

This short note will acknowledge receipt of the February issue of Sets in Order. I enjoyed reading it very much and found it full of interest. I'm beginning to know quite a few of your dances now and I'm hoping to see them done here in the near future. The manager of the Town Hall dance here is interested but the lack of a caller is causing a hold up. This may be overcome by use of a sound system and some recordings. I'll keep you posted as to progress.

Edna Reeves—Port Chalmers, Otago, New Zealand

CALENDAR OF SQUARE DANCING EVENTS

Aug. 1—Colorado Diamond Jubilee Festival
Fair Grounds, Pueblo, Colorado.

Aug. 3—Square and Folk Jamboree
Estes Park, Colorado

Aug. 10-11—3rd Annual No. Ariz. Festival
Arizona State College New Gym
Flagstaff, Ariz.

Aug. 11—Square and Folk Jamboree
Estes Park, Colorado.

Aug. 11—Golden Jubilee Square Dance
Lawton, Oklahoma.

Aug. 18—Moonlight Jamboree
Napa, California

Aug. 25-26—Callers Assoc. No. California
2-Day Institute, San Francisco & Oakland

Sept. 7-8—Festival
Fair Grounds, Hemet, California

Oct. 6—Delano Harvest Festival Dance
Memorial Park, Delano, California

Oct. 26-27—2nd International Festival
Chicago, Illinois

Oct. 27—2nd Annual Festival
Million Dollar Pleasure Pier
Port Arthur, Texas

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VACATIONISTS — LOOK HERE!

Last month we passed along to you some dance invitations to include in your summer trip schedules, inspiring more nice folks to send us more of the same. Note and Act!

If any of your subscribers plan a trip to Yellowstone or any points east or west they can find plenty of square dance activity here in Western Wyoming this summer to keep them "in trim." The welcome mat is out for any square dance travelers here any Friday night at our regular sessions.

Lamar R. Mason
Evanston, Wyoming

We would like to extend an invitation to any vacationing square dancers to visit with us any Tuesday night. We're known as the "Docey Joes" and we meet at Joe's Italian Restaurant (closed on Tuesday nights so we are able to get the hall) at Cedar Pines Park, 4 miles from Crestline, at 8:00 P.M. Jim Carter is our instructor and caller.

Mrs. Charlotte Bertucci
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We are starting our Big Square Dances for every Monday during June, July and August, at the Riverside Ballroom, Estes Park, from 9:00 to 12 Midnight, with Dick Montgomery as caller and Bob Swerer's Orchestra. You and your friends are cordially invited to join us in these colorful events.

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Lawton, Okla. Celebrates 50th Anniversary

There will be big doings, square dancing and otherwise, during the week of August 6th in Lawton, Oklahoma. Big events of all sorts will be held during the week-long celebration, to be climaxed Saturday night, August 11th, with their biggest square dance ever. The site of the dance will either be the Municipal Airport or one of the city's largest streets. Bob Osgood, Sets in Order Editor, will be M.C. of the program which will include local and guest callers from all

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over. Out-of-staters and "visiting firemen" dashing thru Oklahoma at that time are cordially invited to take part in the fun.

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Folks in Las Vegas, New Mexico, invite all passers through to take part in their big Association dance August 11th. Exhibitions, clinics, etc., with Pat Pattison of Santa Fe very much in action. For information, contact him at 123 W. Palace Ave., Santa Fe.

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When the originator of a call sees a
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does so, mostly all for the better. So it is
with Bob Hall's, "The Shooting Star" (Sets
in Order, July, 1951). Check the bold-face
in the following for the changes Bob has
made in the original:

Allemande Left and a right to your dears
A wagon wheel, but strip the gears
Catch 'er by the left for a do-pas-o
It's corners right and around you go
Then a left hand around your pretty little maid
The ladies star and the gents promenade
Go twice around to your pretty little girl
And shoot that star with a left hand whirl
It's a once and a half and the gents star in
The gals run around on the outside rim
Now wave to your honey, we're off to the races
Pass her again and then trade places
Gents step out, the gals star in
Go twice around til you meet 'er agin
Then box the gnat and the gents star back
And the gals run around on the outside track
It's twice around to your pretty little date
And shoot that star with a catch-all-eight
By the right hand half
Back by the left and all the way around
And promenade the corner when she comes down.

SMATTERS OF PATTERN

From the files of Thad Byrne, Spokane,
Washington.

Split the Ring Patter (for partner change)
Same old gent, new little girl
Down the center and 'round the world.

Same old gent, brand new dame
Down the center and turn the same.

Same old gent, brand new date
Down the center and through the gate.

Same old gent, new little woman
Down the center you go a-zoomin'.

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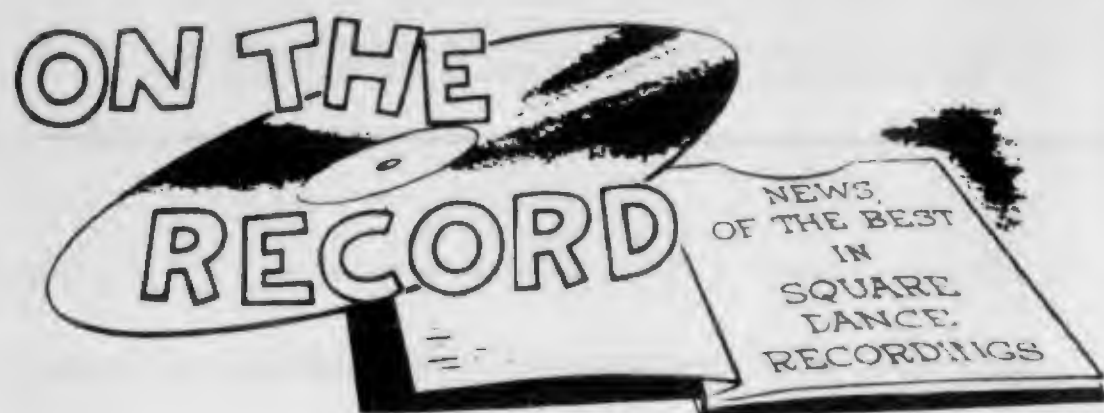
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OPEN FRIDAY EVENING



SOMETHING truly new and different in the way of square dance interpretation has been captured on two new disks recently released by Windsor. The old tune, "Waiting for the Robert E. Lee," makes the musical background for an original call, "The Steamboat," written by Ronald T. Onffroy, of Boise, Idaho, while an old favorite of the '20s, "Yes, Sir, That's My Baby" lends a nostalgic bit of rhythm to a new and popular pattern written by Frank Hamilton of Pasadena, California. (See call, page 7, this issue). These two tunes, with calls by Skee of Seattle, Washington, are on one of the disks. On the other, with calls by Santa Barbara's popular caller, Bruce Johnson, is "Darktown Strutter's Ball" and "The Crawdad Song." These records are also available without calls for those who would like to try this new innovation.

A bit on the "tamer" side are a series of records released by Jubilee Records, Inc., of Phoenix, Arizona. Caller Mike Michele of that desert town, brings forth a new record company with some interesting releases to add to your collection. Among those of the first offering are:

(With Calls)

- 500—Alabama Jubilee & Just Because
- 501—Call Everybody Darling, Cindy
- 502—Aba-Daba Honeymoon, Little Girl

(Without Calls)

- 600—Ragtime Annie — Walking Uptown
- 601—Hell Amongst the Yearlings & Bake Them Hoecakes Brown

(Round)

- 700—Varsouvianna & Starlight Schottische

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SECOND INTERNATIONAL SQUARE DANCE FESTIVAL

Chicago will be the scene, again, on October 26 and 27, 1951, for a Second Dance Festival of an International nature. Walter Roy, again chairman as he was for the 1950 Festival, states that the event will include clinics, seminars, exhibitions, parties and just plain "dancing for fun." Some of the nation's best-known callers and teachers have been contacted, in the planning, and space has been provided for many classes to be going on at the same time. During



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the evening sessions, there will be two different square dances, plus the major exhibition, all simultaneous.

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CALIFORNIA ONE-STEP

by Gordon Moss and Crissy Pickup of Southern California

- Music:** "Hurry, Hurry, Hurry," Windsor 7105. 4/4 tempo.
- Formation:** See each Figure. Directions for gent, lady does counterpart.
- Measure Pattern**
- Opener**
- 1-2** Do meas. 5-6 of Figure I.
- 3-4** Do meas. 5-6 of Figure II.
- 5-6** Do meas. 1-2 of Figure III.
- 7-8** (Transition) In closed dance position, both facing LOD, step forward L in LOD (ct. 1, hold 2), step forward R in LOD (ct. 3, hold 4); do 2 two-steps forward in LOD starting L (ct. 1&2, 3&4).
- 9-10** (Tag) Lady does 2 R face twirls under gent's L arm (2 steps to each twirl), as gent walks forward in LOD 4 steps L, R, L, R (ct. 1, 2, 3, 4); immediately go to open dance position (lady on gent's R, inside hands joined), and step forward L, brush R forward (ct. 1&, hold 2), hop on L, point R, step forward R (ct. &3, 4).
- Figure I:** Closed dance position, both facing LOD.
- 1-2** Walk L, R, L in LOD (ct. 1, 2, 3), pivot on L to face partner and cross R behind L (ct. 4). Step L in LOD, brush R forward (ct. 1&, hold 2), hop on L, step R in LOD (ct. &3), step L in LOD, at same time turning toward partner to face RLOD (ct. 4).
- 3-4** Walk R, L, R in RLOD (ct. 1, 2, 3), pivot on R to face partner and cross L behind R (ct. 4). Step R in RLOD, brush L forward (ct. 1&, hold 2), hop on R, step L in RLOD (ct. &3), step R in RLOD, at same time turning toward partner to face LOD (ct. 4).
- 5-6** Walk L, R, L in LOD (ct. 1, 2, 3), pivot on L to face partner and cross R behind L (ct. 4). Step L in LOD, brush R forward (ct. 1&, hold 2), hop on L, point R, step forward R (ct. &3, 4).
- 7-8** Repeat meas. 7-8 of Opener.
- Figure II:** On 1st two-step of meas. 1, move forward and away from partner to assume open dance position, inside hands joined, facing LOD.
- 1-2** 1 two-step forward starting L (ct. 1&2), step back R (ct. 3), step back L pivoting toward partner to face RLOD, changing hand hold (ct. 4). Step R in RLOD, brush L forward (ct. 1&, hold 2), hop on R, point L, step forward L (ct. &3, 4).
- 3-4** Repeat meas. 1-2 facing RLOD, starting R.
- 5-6** 1 two-step forward starting L (ct. 1&2), step back R (ct. 3), step back L pivoting toward partner to face RLOD, changing hand hold (ct. 4). Step R in RLOD, brush L forward (ct. 1&, hold 2), hop on R, step L in RLOD (ct. &3), step R in RLOD, at same time turning toward partner to face LOD (ct. 4), end in closed dance position, both facing LOD.
- 7-8** Repeat meas. 7-8 of Opener.
- Figure III:** Closed dance position, both facing LOD.
- 1-2** Walk L, R in LOD (ct. 1, 2), do a 2-step pivot (facing partner, place insteps of R feet adjacent and parallel, pivot CW—gent steps L, R as lady steps R, L—ct. 3, 4). End in closed dance position both facing LOD, then step L in LOD, brush R forward (ct. 1&, hold 2), hop on L, point R, step forward R (ct. &3, 4).
- 3-6** Repeat meas. 1-2 two more times.
- 7-8** Repeat meas. 7-8 of Opener.
- 9-10** Repeat meas. 9-10 of Opener.
- Repeat dance from Figure I two more times to complete record.

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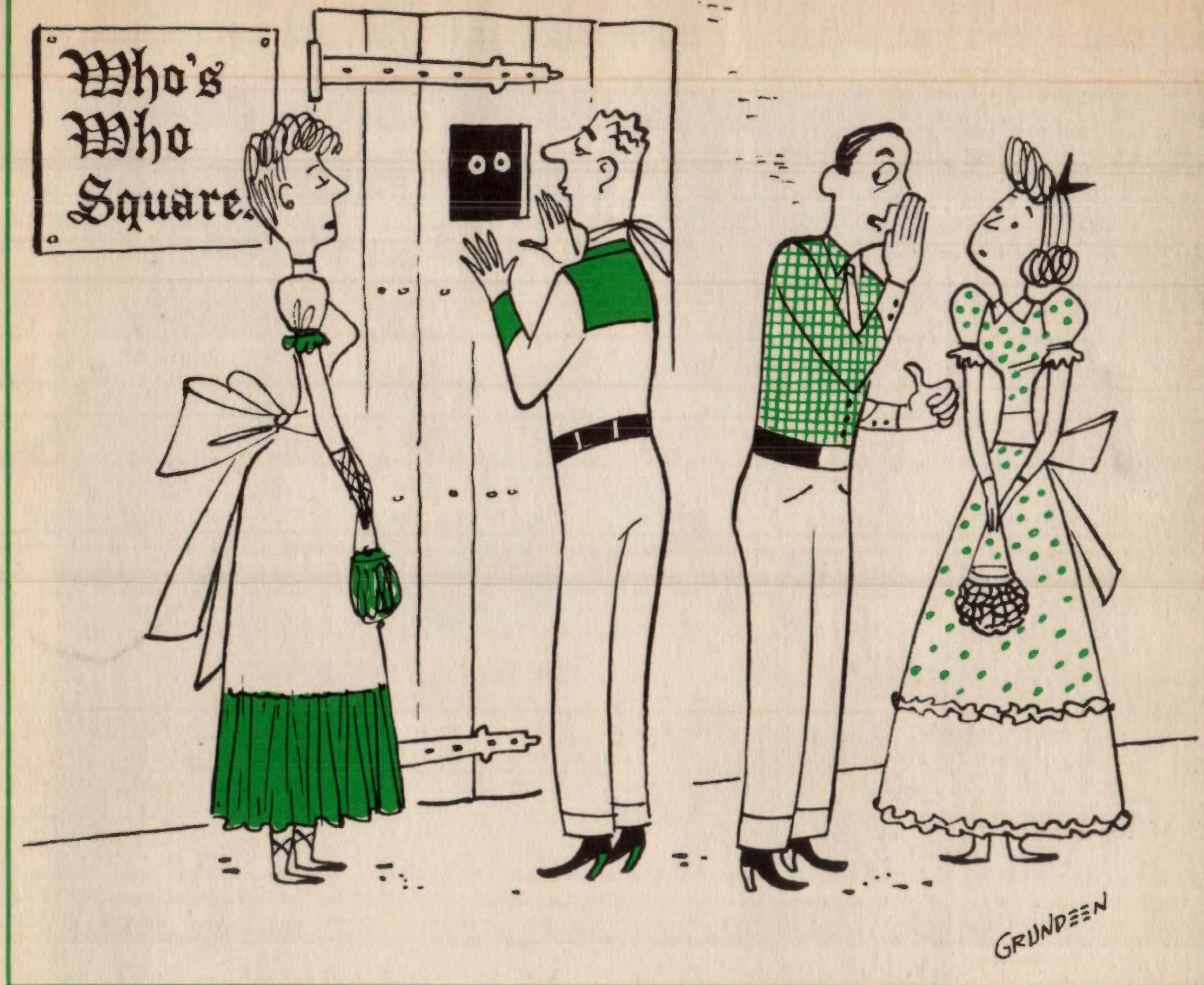
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tune of "Solomon Levi," also a patter call, "Four-Star Hash," which shows his particular rhythmic style to advantage. **Bob Osgood**, Sets in Order Editor, adds his own interpretation and fun style to two hash calls, "Santa Fe Stinker," and "Dip 'n Dive." For the sake of fun, whether you are a dancer or a caller, you'll enjoy these. **ALBUM: \$3.95**

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